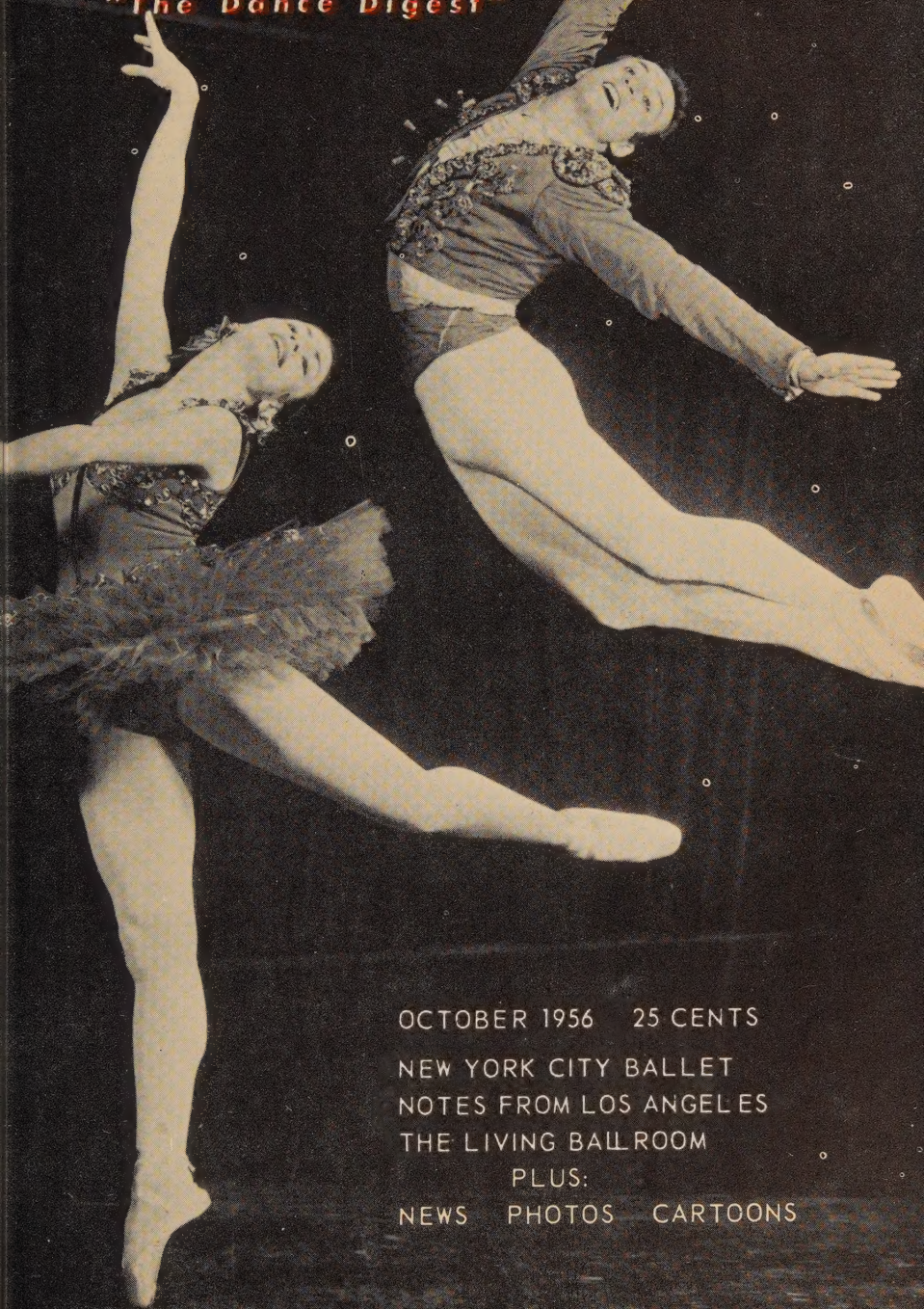


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MAGAZINE.

"The Dance Digest"



OCTOBER 1956 25 CENTS

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MAGAZINE

'THE DANCE DIGEST'

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OCTOBER 1956

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NUMBER 9

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On Nov. 17th the dancers will perform at the San Mateo High School Auditorium in San Mateo, California. With their company will be, among others, Sonia Arova and Job Sanders. This is to be their only appearance in the San Francisco area. Tickets may be had by writing to Ziceva Ballet School, 333 B St., San Mateo, Calif.

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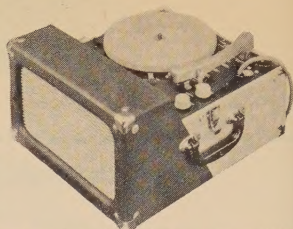
THE COVER

Featured on this month's cover are the celebrated husband and wife ballet performers, Nora Kovach and Istvan Rabovsky. Since their sensational escape from behind the Iron Curtain the Rabovsky's life has been—trite as the expression may sound—'stranger than fiction'.

(Continued in next column)

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the triumphant NEW YORK CITY BALLET

BY AUBREY B. HAINES

(The First of Two Parts)

When in the summer of 1952 fifty young Americans of the New York City Ballet pranced up, down, and across Europe, few natives and almost no touring Americans had heard of them. Hence audiences expected only a curiosity. Nevertheless, every performance ended in a veritable storm of applause, houses were packed, and the **corps de ballet** learned to freeze in rigid positions for long minutes while the soloists bowed.

Only the press nursed its dyspepsia. Wrote a French critic, chauvinistically eyeing the foreign names in the cast, "It is no more American than the Ballet Russe is Russian." Yet Director George Balanchine, born in Russia, is a naturalized American; ballerina Tanaquil Leclercq, though born in Paris, moved to New York as a child; star Maria Tallchief is more American than most, being part Indian; and the **corps de ballet** is almost entirely from New York. The near perfection of the corps was a source of amazement wherever they played. But reviewers could not help taking the edge off their enthusiasm on the ground that it was not quite perfect.

Director Balanchine's European advisers clucked when he scheduled the dissonant **Pied Piper** for decorous Barcelona. But the Spaniards gustily consumed every ounce of its humor. In The Hague Jerome Robbins' controversial **The Cage** was temporarily banned due to its unusual theme of spiderlike viricide. But few Dutch hairs were turned when it was eventually staged. Almost everywhere audiences agreed that one ballet was superbly done, the traditional **Swan Lake**.

If Europeans liked the company, the dancers enthusiastically reciprocated the compliment. For offstage they pursued the gourmet trail, took in the attractions and sights, and underwent the customary tourist complaints of colds and indigestion. All of them added to their weight, thus evoking a rebuke from Balanchine, "Some of you are so fat that it is difficult to look at you."

In Zurich the company liked to perform, for the traditional critical audience gave them their best reception. Their enthusiasm in dancing in Paris was "because it was Paris"; and their delight in playing in Florence was because the stage was so good. Else-

where they suffered more than the usual number of sprains and used up more than \$10,000 worth of toe slippers on rough stages. The life expectancy of a pair of slippers in Barcelona, they discovered, was twenty minutes.

In September, 1952, after five months abroad, the New York City Ballet wound up its tour at the Berlin Festival and won applause which stopped the show as well as high praise from the critics. So Edwin Kroll put it in **Der Tag**, "What an art, what a harmony of movement, what a cultural achievement!" Many Berliners thought that the tour was better cultural propaganda than a year of broadcasts.

What is this New York City Ballet? How did it start? And how has it become so pre-eminent on the American scene today? Every art expression has been brought to fruition by means of the determined concentration and singular resolution of one person. In the case of the New York City Ballet this individual is Lincoln Kirstein.

Born in Boston and graduated from Harvard in 1930, Kirstein's interest centered in dance, and he refused to believe that American performers were not the equal of any imported ones. Meeting George Balanchine, he later established the School of American Ballet with this famous choreographer. Kirstein realized that he had to have a school in order to train dancers to make his dream of a really American ballet come true.

Hence in 1935 he formed the American Ballet Company, which gave a New York season in March and made a short tour the next fall. In November the American Ballet was engaged to appear with the Metropolitan Opera Company, the first such organization to appear as a unit with the opera. The following summer Kirstein formed a small ballet troupe which toured the eastern seaboard in station wagons, performing the ballets of young American choreographers. The group was called Ballet Caravan. These two groups merged in 1941 for a Good Will tour of South America, sponsored by the State Department. The entire tour, made by air, was at that time an innovation.

Kirstein, with George Balanchine and the musical director, Leon Barzin, formed Ballet Society in 1946. This was an **avant-garde** organization, whose function was to present new ballets, publish books, and advance the arts. Their first performance took place at the New York City Center on November 12, 1947. The following spring three other programs were presented by Ballet Society to subscribers only. And in the fall of 1948 the companies of Ballet Society, American Ballet Caravan, and the American Concert Ballet joined to present the first season at the New York City Center under the new name of New York City Ballet.

The season of 1949-1950 found the Ballet becoming firmly established as New York's resident company, with spring and fall seasons and a repertoire and reputation which continued to grow. In the summer of 1950 the Ballet went to Europe for the first time, playing a six-week engagement at the Royal Opera House, Covent Garden, London, when the reviewers were amazed at the speed, dexterity and skill of the dancers.

George Balanchine demonstrates the way he wants Francisco Moncion to offer Tanaquil Le Clercq a strand of pearls in 'La Valse'.

—Bill Cogan



The company made its first American appearance outside New York the following spring, when it gave a two-week season at the Chicago Opera House. Then the summer of 1952 found the group making its second European appearance, a report of which was made at the beginning of this article. Back in Manhattan the following winter it performed for an unprecedented twelve weeks. The next summer a third European tour was made but not before the group first appeared at the Griffith Park Greek Theater in Los Angeles, where they attracted some 4,000 Southern Californians every night for a straight month. A second trip to the West Coast in May, 1954, resulted in performances again in Los Angeles as well as in Seattle and San Francisco. And a third season found them again in Los Angeles, which they are said now to look upon with affection as their "second home."

The New York City Ballet is composed almost entirely of home-grown American talent. Most of the repertoire that the company performs is something new and different in ballet. It is danced in modern classic style, with clean-cut silhouettes and un-wasted movements. Not infrequently it employs classical scores by Bach and Mozart. But it has avoided so far the telling of such long old classical ballet tales as the beautiful mechanical doll, **Coppelia**, the bewitched princess, **Sleeping Beauty**, or the peasant girl in love with the prince, **Giselle**.

Though it is sometimes called "American" ballet, the company pays little attention to Americana. Actually the repertoire leans heavily — something like sixty per cent — on the choreography of Balanchine himself. A typical program may consist of his **Symphony in C**, set to the music of Bizet and danced in simple costumes against a plain blue backdrop; his showy **Pas de Trois**



New York City Ballet's 'Swan Lake'.

with music from Minkus' **Don Quixote** as a sop to traditionalists who enjoy witnessing top soloists exhibit their grace and strength; his grotesque fantasy of insect life, **Metamorphoses**, to music by Hindemith; and perhaps one of Jerome Robbins' impudent romps such as **Pied Piper** to music by Copland.

The Balanchine style dispenses with elaborate sets. It concentrates instead on the rhythmic movement of trained bodies against plain backgrounds, whether the dancers are outfitted in feathers and fluffy skirts or simply in black bathing suits. "When you get older," says Balanchine, now fifty-two, "you eliminate things. You wish to see things purely and clearly."

But the Ballet is remarkable in still another way: it is not simply a showcase for a few rare stars, such as the Danilovas, Markovas, and Fonteyns of other troupes. The company offers a fresh tradition, almost equally adaptable to any of its leading dancers, and its foremost possession is a chorus that surpasses that of any other American troupe. When New York City Ballet dancers become "ballerina minded," wrap the public's plaudits around themselves and go in search of bookings on their own, Balanchine puts them on a pedestal, one here, another there, and another still farther on. But no longer can he use them.

(To Be Continued)



NOTES

from Los Angeles

By BEATRICE de BALTAZAR

James A. Doolittle, general director of the Greek Theatre here in Los Angeles brings to a close his fourth year of summertime cultural outdoor theatre.

The Ballet Russe de Monte Carlo performed two weeks of the usual company's classical repertoire. Thousands of requests by mail could not be fulfilled and some twenty thousands that aspired attending were regrettably turned away. There is something especially magnificent about attending these performances at this beautifully constructed outdoor theatre.

Sergei J. Denham as Director of the Ballet Russe leads the company into its approaching twentieth anniversary. As M. Denham says, "The name Ballet Russe de Monte Carlo itself contains magic." Its art-loving sponsors were thrilled with performances when Alicia Alonso, as guest prima ballerina, danced the various pas de deux, and Nina Novak captured her audience with her sensational interpretation of Swanilda in Coppelia.

In both Pas de Deux Classique from The Black Swan, and the Grand Pas de Deux from Don Quixote, Alonso with Igor Youskevitch gave performances as perfect as is humanly possible.

Ivan Boutnikoff is Conductor, with Frederic Franklin as Maitre de Ballet, Igor Youskevitch, Artistic Advisor, and Michel Katcharoff, Regisseur.

Alan Howard gave his audience some outstanding highlights, Victor Moreno was in good form while many balletomanes held Freddie Franklin as their positive favorite; his work is sure and personable. Irina Borowski is dynamic; Gertrude Tyven and Yvonne Chouteau lend their usual stability and dignity to the company.

This past season the company visited 104 cities and had an aggregate attendance of around one million people. Although Leon Danielian (and some of us miss his artistry dreadfully) was not with the troupe here, we understand he has created a new ballet, SOMBREROS, with music arrangement by Boutnikoff, to be premiered the coming season.

Congratulations go to Rita Glover as Production Manager; this is the one outdoor theatre I know of



Alicia Alonso, James Doolittle
and Igor Youskevitch.

where lighting effects are top quality.

Dorothi Bock Pierre, with a lifetime of ballet editorials, achieves the utmost in publicity for the Greek Theatre.

Victor Borge and Harry Belafonte performed two weeks each, breaking all previous box office records, records that possibly never have been equalled by two consecutive performers in the history of the legitimate theatre.

THE STUDENT PRINCE, with its charming music by Sigmund Romberg, took us back in memory. This operetta was a difficult one, because of the natural comparison with the movie.

Maria Tallchief and Andre Eglevsky had ever so small a space to perform their pas de deux but they practically stopped the show. Miss Tallchief is ever lovely. However, Eglevsky was not up to his best form; he looked a bit fatigued, and the controlled slow turns that have always been his trademark were missing.

THE RED MILL, James Doolittle's own production of the famed Victor Herbert comedy, was the last of the summer series. Packed with top names and excellent talent it was a revitalized, rejuvenated edition, and far beyond the wildest expectation one could hope to see elsewhere. It was packed with fast moving fun and an evening of laughter and gaiety that lifted the whole audience right out of this world.

Paul Gilbert and Gil Lamb were the comedy team. A great comedy team that was born right here. Neither had met the other before rehearsing for the opening. Being so well founded in their art, their work looked like a lifetime of careful planning and timing.

Irra Petina from the Metropolitan Opera did beautifully with the

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Maria Tallchief and Andre Eglevsky.

team that would outshine and overpower most stars. Dorothy Keller as Tina, the bar maid, did some outstanding dance numbers throughout the show. Her eccentric solo was a hit.

The stage arrangement was clever, trees on either side which blended right into the natural surroundings. There were no curtains throughout the show. The production was one of those rare gems everyone should have the good fortune to see. Again we can thank the general manager, James A. Doolittle, for bringing to this city the finest in quality musical theatre.

CLICHE in Claustrophobia

PETER CRAIG-RAYMOND
reviews the second new
FESTIVAL BALLET work:
Les Deux Errants

A pleasant if uninspired score by Bill Russo. Intriguing costume-decor idea by Dan Snyder. Skin-deep choreography by Wolfgang Brunner. The result: *Les Deux Errants*, the new work brought into Festival Ballet's repertoire during the company's summer season here in London.

I am sorry to find the ballet futile — especially as almost the whole press reaction has taken the "he's young yet" attitude of condescension toward Brunner which I loathe getting anywhere near. So let's be clear: it isn't Brunner's age or his youthful frailties I am criticizing. It's a bad ballet whether by a 20-year-old or a 90-year-old. That Brunner is nearer the former age is coincidental.

The idea itself is a cliché: modern man's frustration. I won't mention 'Age of Anxiety' in the same breath, but there it is. Snyder has caught the throw well — painting costumes and decor in one, so having "fate" jump out unexpectedly from "environment." Excellent. Russo, a composer and arranger from whom I certainly expected more than this, has written an adequate score. Perhaps he was worried — legitimately — by the pit orchestra's ability to play his music. As I reported last month, the band certainly could not play Kenton!

Also, Russo fell for the fallacy

that a "serious" score must have its quotient of strings. And Russo has little experience of writing originally for the string section. Brass were given little to do—digest that for yourself.

Brunner, even accepting the rather superficial and unoriginal "psychological" inspiration for his basis, fumbled even this superficiality.

In parenthesis, again let me write directly at Brunner: I am being harshly honest because you are young, you can take it and condemn me to hades, and you can go ahead to produce a far, far better ballet. And ballets. If I didn't think so, I wouldn't be wasting my time, this magazine's space and our readers' eyes on this review. I would pass it over lightly.

As it is, 'Les Deux Errants' is a crucible of warming elements, poured in from a thousand sources not yet boiling in the choreographer's own mind. And, therefore, not yet at transmutation stage. The footnotes to the borrowings are still clear.

This is normal.

Brunner can, in gradually evolving (especially as, being a dancing member of the company, he has his material at daily reach) go on to attempt his own work. 'Errants' is not a bad entry, it is worth judging in this serious light of comprehensive future because Brunner is—I think—capable of that future.

Belinda Wright, a ravishing, raptaplanic *rara avis*, is everything to the ballet. She is worth a hundred such vehicles and Festival should be refulgent red with shame that she must play saviour to these biped ballets instead of riding the crest of suitable roles. The cheering on the first night was certainly for Belinda—and its short duration was no stigma upon her.

Michael Hogan, her partner in



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distress, activated the choreographer's muse to a lesser extent. He did adequately what he was given.

After their frustrations, the ballet ends with a flooding of the stage with crimson—and they tread softly out like Valentino and Pickford in an early Goldwyn "off into their glorious sunset to live happily ever

During this season the standout performer has been Marilyn Burr. In "promising" category for the past two years, Marilyn has suddenly arrived. And with a superb confidence to prove she knows it.

I watched her dance the techni-

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cally rich grand pas de deux from Beriosoff's 'Esmeralda'. Partnered by John Gilpin, Marilyn Burr plucked the house out of its 'curtain raiser' stupor and had them shouting for more.

Poise, balance, a wonderful strength of poise and attention to a line—Burr is ballerina-made. Given another year she will be Festival's ballerina . . . or have gone elsewhere for recognition.

PCR-PS TO ANTON DOLIN: Don't let her go. But, of course, you won't . . .

Gilpin, himself, continues to improve seemingly unimprovable performances. His variations and partnering during the Esmeralda pas de deux were exciting and perfect. Later he seemed hellbent to take the name 'Nijinski' off the lips of the audience who can never disassociate 'Spectre de la Rose' from the great Vaslav.

I think, now, they may learn.

And yet a further cheer for Festival. For Joffrey Kovel in particular. Although both Robovsky and Trunoff are better Warriors in 'Prince Igor,' Kovel made an excellent job of the role when I saw him this week.

Next new work from the company: Harold Lander's revision of 'Coppelia' next month. I hope to report to you on this at that time.

Manhattan Danse Pas

by SCOTTI D'ARCY

✓ New York balletomanes are eagerly awaiting the opening of the Royal Danish Ballet, September 16, whose ballet had half a century behind it before the 13 colonies united into a nation. Not only will the company dance ballets from their international repertory such as "Coppelia" which differs from the Russian and French versions, but they will bring with them examples of Danish choreography which have never been performed here. Denmark's greatest choreographer, August Bournonville's (1805-1879) masterpiece, "Napoli" will be presented. At the 1955 Jacob's Pillow Dance Festival we saw excerpts from the three act ballet "Napoli" which can easily be described as the major treasure of the Danish company's repertory. Bournonville is to the Danish Ballet what Petipa was to the Russian. Petipa being the younger of the two choreographers it seems strange Bournonville's works are still contemporary. The Royal Danish Ballet is one of the oldest and most respected dance organizations in the world.

✓ The two other events that caused quite a stir in the dance world seem to have undergone some sort of change in booking. Sol Hurok's two feature imports for the forthcoming season, "Kolo", the Yugoslav Folk Dance Company, is due in October and the September date scheduled for the Moiseyev Folk Ballet from Russia is now pencilled in for sometime in Spring. Could it be the Soviet Ministry of Culture have changed their

minds?

✓ Didn't Birgit Akesson, Sweden's foremost modern dancer, make her American debut at Jacob's Pillow Dance Festival, August 4, 1955? According to all the current publicity Miss Akesson is to make her first American appearance August 16 at the American Dance Festival at Connecticut College.

✓ Jerome Robbins, who was to stage the forthcoming Broadway production "Bells Are Ringing," opening November 29, has called on Bob Fosse to assist him with the choreography and direction of the musical numbers. Incidentally for those who have not yet seen the film version of "The King and I," have a rare treat in store. Jerome Robbins' brilliant staging of "The Small House of Uncle Thomas," is classic and by far the best dance sequence in the film.

✓ Playing at the 55th Street Playhouse on the program with "Bullfight" is a movie short starring Antonio and Rosario with the Ballet Espagnol called "Dances of Spain." The short has some beautiful photography work. However, the two dance sequences somehow do not make the conversion from theatre to film, also the excitement of Antonio and the excellent photography is lost.

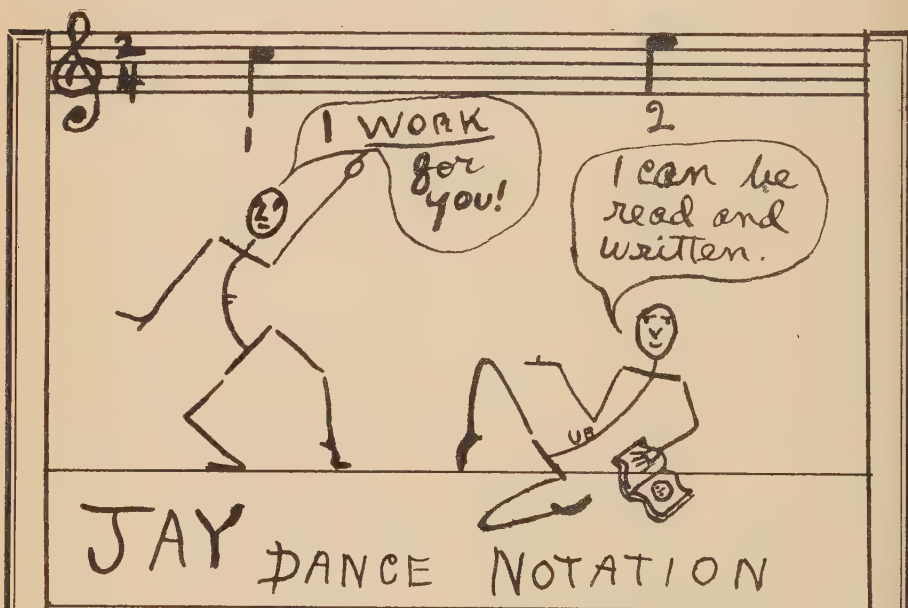
✓ The most interesting event of the summer season was the San Francisco Ballet Company's east coast premiere at Jacob's Pillow Dance Festival of "The Dryad," a new work choreographed by Lew Christensen, music by Schubert and libretto by James Graham-Lujan.

✓ Our Hollywood friends are chanting all sorts of adjectives for the suite of six East Indian poems written by the California poet, Lou Gam, and choreographed by Karoun Tootikian, head of the faculty

and Oriental Department of the Ruth St. Denis School, presented at the Ruth St. Denis Theatre Intime in Hollywood. The Ethnic Dance Theatre will continue to present this series of symbols of the Orient through fall and early winter, closing December 16 with "The Nativity" presented in classic Hindu dance form. Of the suite of six East Indian poems presented May 26, "Poems of Tagore," danced by Lou Gam, drew the most favorable comment from our visiting friends.

✓ Bob Young, who recently returned from Japan, brought photographs and news of the production at the Kokusai Gekijo in Tokyo. The production is called "Tokyo Odori" and is the largest of the four productions presented each

year by the Shochiki Girls' Revue Troupe. A little research on my part brought forth the following information which I think "Dancing Star" readers will be interested to know. American members of the audience are always fascinated by the performance of the entire troupe but are especially impressed with the Atomic Dancers, Japan's top precision line of dancers. Although members of the group are modeled after the world famous New York City Music Hall Rockettes, they are equally efficient in both Japanese and Western style dancing. The Shochiku Girls' Revue Troupe is composed of 300 lovely, talented girls whose average age is only twenty. More than 1500 girls from all over Japan each year who are seniors in high



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school compete for the openings in the troupe's preparatory school. Successful applicants then enroll in the school where they study Japanese style dancing, ballet, tap dancing, Latin dancing, voice, piano, the Samisen, acting, history of the theatre, etiquette, conversation, and current events. The first of March each year ends a second year's class work at the school. Then they move to the Kokusai Theatre and appear for the first time with the Schochiku Group. However, classes continue for another year taken between the three stage shows performed daily. At the end of the third year exams are given covering the entire three years of study. Of the 50 selected each year from the 1500 girls competing, approximately 40 girls survive this rigid, intensive three-year training program to become full members of the troupe. Perhaps the most interesting number of this "Tokyo Odori" production is "The Golden Age." In the year 1600 Okuni, dancer and choreographer, brought a new dance to the Japanese people, Okuni Kabuki, known as the Golden Age of Kabuki. The dancing history of this Japanese era told in "The Golden Age" number shows Okuni, a priestess who desired to widen her rhythmic skills, so Sanza Nagoya a noted choreographer, became her instructor and the student excelled the teacher. Taeko Amano as Okuni and Saeko Ozuki as Sanza Nagoya re-create these two famous choreographers and their contributions to Japanese dance. Perhaps one day this noted troupe will visit the United States.

✓ The idea of preserving dance programs on television kinescopes seems to be an excellent one. But how to accomplish this is a huge problem. The life of a television kinescope, give or take a few

months, is about a year. Due to storage need the networks are forced to destroy the older ones to make room for the large number of more recent films. The disposition of these films can easily be understood. But it does seem a sin these films are not saved and put to a good use. The dance as a performing art has suffered great losses from inadequate film records. Arlene Francis, star of "Home", and NBC-TV producers of the show presented the Dance Collection of The New York Public Library the kinescope section of the "Home" program of Ruth St. Denis performing two of her famous "Nautch" dances and the charming interview between Miss Francis and Miss St. Denis. Ruth St. Denis is the First Lady of American Dance and is nearly eighty years of age, thus all film records



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of her dancing are vital to the culture of our country. It would seem to me the television networks would be pleased to find a permanent and useful resting place for these kinescopes. There have been so many wonderful television dance performances, Sadler's Wells "The Sleeping Beauty," guest appearances of Alicia Markova, Maria Tallchief, Jose Liman, Valerie Bettis and God knows how many more too numerous to mention. Genevieve Oswald, Curator of The New York Public Library's

Dance Collection, would most certainly make excellent use of these valued kinescopes for educational purposes.

✓ Through these films unforgettable moments can be given an opportunity to become historic record. Such films do exist and rather than see them slip into oblivion perhaps the television networks can be persuaded to present these films to libraries with dance collections. It is something to think about and in the process of thinking you might write a letter to a Network VIP suggesting the possibility of preserving dance kinescopes by contributing them to the dance collections of libraries throughout America. To set an example, I am writing letters to Pat Weaver, Dr. Allen Du Mont and Robert W. Sarnoff. **WON'T YOU DO THE SAME?**



Left to right: Marge & Gower Champion, Tom Sheehy, Gene Nelson and Kay Sheehy. Photo was taken at the DMA Convention banquet where these celebrities were the guests of Tom Sheehy.

THE 'LIVING' BALLROOM

by **EVE TYNEGATE-SMITH**

*Life Vice-Chairman, Ballroom Branch
of the Imperial Society of Teachers
of Dancing and Chairman of the
Institute of Ballroom Dancing*

POSSIBLY the chief attraction of Ballroom Dancing lies in its constant change, as opposed to the other forms of set dances

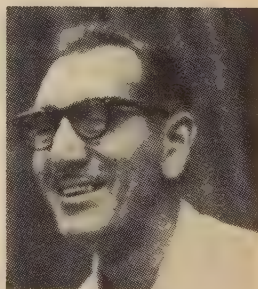
Since the early days of the waltz—the doyen of the ballroom—other dances such as the tango, slow fox-trot, quickstep, charleston, American swing (jive), rumba and samba, not counting rhythm and crush dancing, have entered and become fully fledged members, and growing older they too have changed.

(Page 373)

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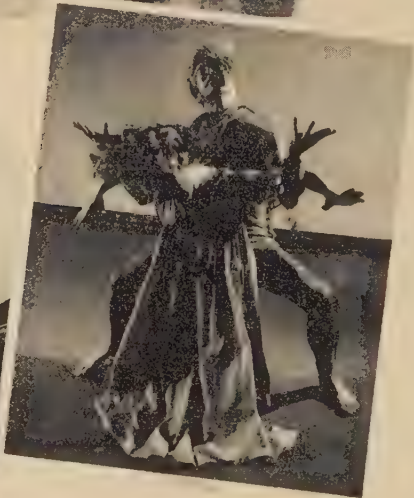
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The foregoing photos by Chic Lloyd are scenes from the Contemporary Dancers dance-drama 'A Season In Hell' after the poems of Rimbaud. (1) The creatures hover over their first victim. (2) Suddenly the Harlot is strangled with the scarf she sought. (3) The pair plan to destroy the Virgin. (4) Enchanted by the virginal woman, Benoni attempts to protect her. (5) A battle ensues in which Benoni desperately attempts to save the life of the Virgin. (6) Overwhelmed by grief, Benoni is suddenly touched by a sense of humanity. (7) In rage Benoni leaps at Jabez crushing him to the ground. (8) Benoni destroys his accomplice, Jabez. (9) Slowly he drags the body of the Virgin into the awaiting darkness. (See next page for story on Contemporary Dancers.)



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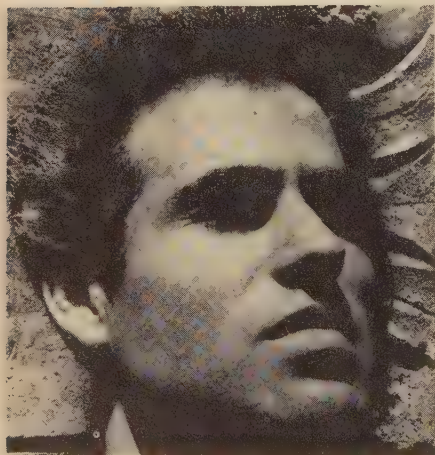
Recently, the Contemporary Dancers Foundation decided to do something about augmenting and stimulating interest in the Modern Dance. The result of that determination is the 1956 'Towards a Theatre of the Dance' campaign, a two-month dance festival involving a wide variety of events which aim at arousing the public of San Francisco, the home of the Contemporary Dancers. The campaign consists of a series of radio lectures, educational displays in downtown department store windows, radio and TV endorsements by critics, artists and educators, plus the premiere of a dance film on television and a concert in collaboration with the San Francisco Little Symphony.

There will also be a unique museum exhibit: 'The Evolution of a Dance-Drama' a pictorial charting of the elements and labors which go into the making of a dance-drama. The exhibit was commissioned by the Contemporary Dancers Foundation from the eminent theatre Photographer, Chic Lloyd.

The exhibit will soon tour eighteen American museums and universities.

Mr. Lloyd, who believes the type of camera used by a photographer has a vital relationship with his temperament, works almost exclusively in 35mm. As such he feels that this type of camera most readily acts as an extension of his eye with the greatest power and realism.

It is from Mr. Lloyd's San Francisco Museum of Art show of some two hundred photographs that these studies have been drawn. They depict the choreographic results of director J. Marks' 'A Season In Hell' which features three of the company's dancers noted for their vast dramatic expression: James Croshaw, Glenna Shaw and Frank Garcia. Music is by Arthur Honegger, setting by Robin Wagner and costumes by James Croshaw.



J. Marks, General Director and Choreographer of the Contemporary Dancers Foundation, San Francisco.

—Chic Lloyd

—Wilton Terry

THE LIVING BALLROOM

(from page 369)

It is a mistake to think that ballroom dances that are successful have been invented: there was one famous year when there were fourteen invented dances, none of which remains today.

The successful teachers are always watching and adapting the effects of the factors which govern the evolution of ballroom dancing. These factors are foremost the music, then the natural dancer's interpretation of it, the influence of visitors from abroad, and 'competitive dancing'. Below I illustrate for my readers a few examples of cause and effect.

The Waltz

The **waltz**, from its original quick form became the boston some years before the first World War, the main difference being an accented side step danced on the first beat of the music which had slowed down. During the war dancers influenced by the foxtrot, which had by that time made its appearance, introduced open turns danced against the music. This was very much frowned upon by the teachers with the result that a slow waltz evolved, danced as we do today with diagonal closed turns in time with the slower music.

The Tango

The **tango** coming from the Argentine, via Paris, had a great appeal about the same time as the boston. This dance has changed in later years, owing to its inclusion in competitions, from a small, compact, elegant and enjoyable dance to a spectacular, moving and exciting exhibition.

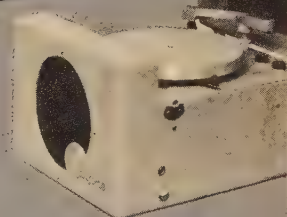
The Foxtrot

The **foxtrot**. The influence of visitors from other countries was most noticeable in the first World War when the influx of Americans, partnered by us, evolved our classic 'slow foxtrot'. This dance first came in with slow steps and quick padding runs and it went through a series of

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☛ This is the principle upon which Ted Shawn has built his summer festivals of dance presented yearly on his beautiful, history-laden estate "Jacob's Pillow" at Lee, Massachusetts. In the old days, it was a station for the Underground Railway from which slaves who had escaped from the South were routed to a free and safe home. Mr. Shawn has turned it into a new clearing house, where worthy but unknown dancers are launched to new and fertile futures. In the twenty-four years he has conducted these festivals, 125 world premieres have been given of choreographic works, most of which have taken a permanent place in established companies.

☛ This year, the "new baby" is the San Francisco Ballet Company under the direction of Lew Christensen and his artistic director, James Graham-Lujan. The company is young (hardly out of their teens), excellently trained, talented, vivacious, alertly trying to grow and awfully good to look at. Again Mr. Shawn proves his unerring ability to see and launch future greatness. Last year it was the Royal Danish Ballet; the year before that, the Canadian Ballet, and now the San Francisco Ballet bids well to become an important national representative.

☛ There are many guest stars of established fame invited to the festival as well as newcomers. This year's program started off with Mia Slavenska and Robert Morrow in "Streetcar," a dramatic dance version of Tennessee Williams' play, in which Miss Slavenska has had nationwide acclaim. The other attraction was the Modern Dance Company of the Texas State College for Women which brought several exceedingly well-built choreographic works.

SECOND WEEK ❧ ❧ ❧

☛ Vladimir Doukoudovsky and Nina Stroganova and their Ballet Arts Company presented the "Abyss," a dismal tale based on a novelette by Leonidas Andrieff to music by Tcherepin who traveled far to be present at the gala premiere. In a lovely, wood-laced setting two young students reacted to their budding love with attitudes as prim as their quaint Victorian costumes. Three vagabonds attacked them, almost killed the Boy and carried the Girl off—to the deep woods. When the dazed Boy awakened to find the Girl gone, he ran crazed in all directions to search for her. She, torn, beaten, only just had strength to crawl back before she died. When he found her, he could not accept her death but made her dance with him (a beautifully done passage) and he made love to her (a morbid and horrible ending). Maybe in other hands the story would have come off better—but I doubt it. Mr. Doukoudovsky is an able choreographer. He and Miss Stroganova are very good dancers and they depicted the Boy and Girl with sensitive understanding. The battle with the Vagabonds was a thrilling piece of choreography and the dance with the dead Girl was a tour de force for Miss Stroganova. But in spite of this there was a feeling of revulsion rather than pleasure. Some stories should not be danced and I suspect this is one. The theme, and particularly the ending, may be brilliant drama as Andrieff told it on the printed page, for the reader to imagine from afar, but,

with the powerful force of immediate identification which dance has, it was shocking and distasteful.

❧ The other offering of the Ballet Arts Company, "Spring," to Robert Schumann's Symphony in B flat and choreographed by V. Doukoudovsky, was in four parts: "Spring Beginning," "Evening," "Merry Companions" and "Farewell to Spring". From the program notes we gathered that it is the tale of Robert Schumann wooing his Clara, but the characters are listed only as "He" (V. Doukoudovsky), "She" (Nina Stroganova) "The Other One" (Dean Crane) and the group of "Merry Companions". While we are glad that young Robert's courtship inspired him to write this beautiful Symphony, in this enactment of it, we cannot find anything of particular inspiration. Every one danced very well, making many pretty figures and occasionally there were tender and beautiful passages that were convincing. But for the most part the sentimental flutterings, the coy come-ons and stilted surrenders (possibly exquisitely titillating in this days) seemed precious and dull.

❧ Myra Kinch's offerings are always a delight! In "Two Nocturnes" to music by Satie-Meyers, her technical skill and mastery of dynamic suspense was of first quality. But she also has a gloriously pixie sense of humor and when she gets all these qualities going together (which is almost always) her creations are unforgettable. In "Spanish 1890" she brought to life that "wicked Spanish dancer in Grandpa's album" — or was it those plump, over-dressed ladies who simper at us from photos on the walls of restaurants where the "old timers" used to gather? And in her new work, "Sad Self Hereafter," she split a personality and happily became a daisy all in one deliciously mad moment. Another gem was "Giselle's Revenge," a classic parody of Act II done a la Charles Addams. The addition of a strolling tombstone added new waves of mirth to this unequalled favorite.

❧ Yet the deepest thrill of the evening was Ruth St. Denis. Crowding eighty, she still has a special quality of inner beauty and fire that thrills the heart. Usually famous dancers retire (or die) at their peak, and let loyal memories carry on their greatness. Pavlova and Nijinsky would be hard put to hold their own today for dancing has progressed and broadened wondrously. But Ruth St. Denis is more than a famous dancer she is largely responsible for this program in America. Young dancers of today, secure in the appreciation of their art, which she fought to obtain for them, cannot realize the magnitude of her contribution or the struggles entailed. For when

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Myra Kinch in 'Sad Soul Hereafter'.



Ruth St. Denis in 'White Jade', at Jacob's Pillow.

—Photos by Stephan

Miss Ruth started, ballet was an adjunct of the opera and we had little of it in America. All other forms of dancing were jigs, flings and wiggles, usually linked with minstrel shows, beer halls and loose morals. No NICE girl would DANCE or even look at it! Such was the Puritanical and Victorian hurdles we had to overcome! Isadora Duncan fought it out nobly in the concert field with Greek classics and Beethoven Symphonies. But Miss Ruth brought dance to the great general American public in all kinds of theatres, in vaudeville, one-night stands in barns, tents — everywhere. It was good to see her still going — and still beautiful. What a woman!

THIRD WEEK. ❀ ❀ ❀

❏ Sonia Arona and Job Sanders presented a new work, "Summer Moods," choreographed by Job Sanders to music by Roussel. It was a simple, tender idyll, pure in construction and exquisitely done. In a simple blue frock and hair in a pony tail, Miss Arona was a lovely child. What a contrast was the svelte, soignée, elegant ballerina in the second offering, "Pas des Deux de Don Quixote"! She and Mr. Sanders brought power, unity and depth to the famous Pepita ballet, a highlight of pure classic beauty.

❏ Merce Cunningham and his company presented "Suite for Five" to piano music (and pauses) by John Cage. The sounds were an amazing cacophony produced by placing screws, nails and odd bits of hardware among the piano strings. It is a wonder that "Suite for Five" fared as well as it did. The new work, "Nocturnes — In Five Parts from Dusk to the Witching Hour," to music by Eric Satie was as exciting as a three ring circus. It was geared for shock value with half-masked faces, fantastic costumes used amazingly well — in fact, a whole bag of tricks. The company was excellently trained and the dancing first rate when it could be seen for all the effects, sound and sight. Mr. Cunningham himself moves so beautifully that one doesn't really care what he is doing, it's just a pleasure to watch him. And this is fortunate, for I suspect that no deep thread of inner content or continuity has ever bothered him very much.

❏ Carola Goya and Matteo brought a group of Spanish, Polynesian and Indian dances which were very colorful, gorgeously costumed and well and faithfully done according to the various ethnic styles. Miss Goya, long known for her Spanish dancing, has good technique and excellent theatre sense. Her new work, "Mosaico Secillano," with its sultry and fiery moods, was particularly rewarding. The group of Indian numbers was unusually interesting because of Miss Goya's talent in cutting long, repetitive passages in traditional dances and molding the highlights into good, compact compo-

sitions. But the outstanding number was Mr. Matteo's "Tahitian Courtship Dance." Even in a grass skirt Matteo was the essence of handsome, powerful manhood, aquiver with masculine pride and biological urges — basic, thrilling and irresistible!

FOURTH WEEK ❀ ❀ ❀

❀ Brought Ted Shawn and Myra Kinch and company in "Sundered Majesty," the tragic tale of King Lear, choreographed by Miss Kinch. It is a powerful work which won high praise last winter when first seen at the Academy of Music in Brooklyn. At this showing, both Mr. Shawn's King Lear and Miss Kinch's Cornelia seemed to have grown in stature — in fact, the whole company reached a stronger, richer dramatic peak. But Miss Kinch cannot stay long in a serious mood — humor will out and very good humor it is. "Magnolias for Three" was a shrewd and amusing comment on a Southern belle's way with her suitors. In "Leo's Lunch," a hilariously dismal circus troupe hatched out another tragedy of love under the big tent, which proved to be a very tasty snack for the King of Beasts! No one can equal Miss Kinch in creating or performing this kind of humorous comment.

❀ In "Divertimento" and the "Pas des Deux" from George Balanchine's own version of "The Nutcracker Suite," Melissa Hayden and Francis Mancion brought a glorious vision of classic elegance, grace and beauty. Miss Hayden is one of our few top-flight ballerinas. Her impeccable tech-

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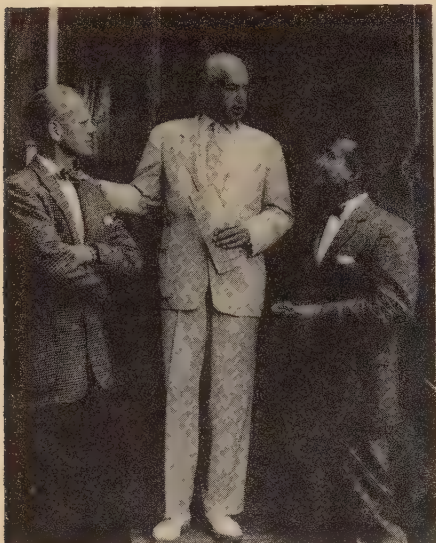
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Lew Christensen, Ted Shawn and James Graham-Lujan at the stage door of Jacob's Pillow.



Nancy Johnson and Conrad Ludlow in 'A Masque of Beauty & the Shepherd'.
—Photos by Stephan

nique and rich personality imbued these classic roles with new and exquisite elan. Mr. Mr. Mancion is a handsome partner and an excellent dancer in his own right.

❏ Mr. Geoffrey Holder with Carmen de Lavallade and their company of dancers and musicians was a rare and exciting treat. There is a strange "witch-doctor" eeriness about Holder's stark, primitive movements. In the "Doogla Dance" he blended African and East Indian techniques with a fascinating composition, mercurial and dynamic. In "Belle," the flirtatious Creole parody of European social dances, Carmen de Lavallade was a flashing flame of beauty. The humorous way in which jungle urges burst through staid drawing room patterns was delicious! The "Banda" was rich with savage ceremony, wry, shrewd humor and deep tribal compulsions of taboo and frenzy pulsating to wild, intricate rhythms which mounted to an unbelievable pitch of excitement. Mr. Shawn certainly knows how to assemble a good program!

FIFTH WEEK ❧ ❧ ❧

❏ The debut of the San Francisco Ballet was an event of no small consequences for under the very able guidance of Lew Christensen, this young company is obviously destined for a brilliant future. The grand opening began with George Balanchine's almost perfect abstract ballet, "Concerto Borocco," to Bach's Concerto in D minor. The company is expertly trained, fresh, young, enthusiastic and they dance with admirable precision. At times, perhaps, with too much precision, as if, like the Rockettes, technical exactness were the only aim. But "Concerto Borocco" was a happy opening and served as a perfect background for the beautiful, classic quality of movement of Cristina Bering who is, for my money, the one in the troupe with true prima ballerina potential.

❏ "The Dryads," a new work by Lew Christensen and the company's artistic director, James Graham-Lujan, to Shubert's "Fantasy in F Minor," was a world premiere of a charming 19th century romantic ballet. It is based on a legend from the Middle Ages about the fate of a hunter who tried to win the Dryad Queen and the repetition of this tragedy in the 19th Century when another hunter attempted another assault on this closed corporation of maidenhood. The costumes and scenery by Eloise Arnold and William Martin, were superb and the dancing fresh and sprightly.

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☞ "Con Amore" was choreographed by Mr. Christensen a few years back in order to present his two chief ballerinas, Sally Bailey and Nancy Johnson, to the New York public at City Center. It does just that — it shows off each girl and her special capabilities. But it is also a clever work and loads of fun. Nancy Johnson was excellent as the very busy lady of the demi-monde with many lovers and much adroit wit in handling them. Sally Bailey was a swaggering, brusque Amazon who browbeats the one man she could find, into a confused, quivering slave. Conrad Ludlow showed a rare grasp of characterization, handling his gradual subjugation with humor and charm. It was riotous fun and the young dancers romped through it with great glee.

SIXTH WEEK ❁ ❁ ❁

☞ The second program of the San Francisco Ballet presented three choreographic jewels by Lew Christensen. "Tarot," to Tchaikowski's Mozartiana, was a colorful abstract composition with story admirably constructed and highly suitable to this young company. Dressed in gorgeous court costumes designed by Eloise Arnold, against the handsome decors of David West, the young dancers evoked a realm of splendor. Their child-like pleasure in being Kings, Queens, Knaves, and their crisp, clean-cut techniques were a joy to see. Sally Bailey was particularly lovely.

☞ "Jinx" to music by Benjamin Britten admirably costumed by Russell Hartley, was a poignant tale of circus life in which a juggler loved a beautiful wire-walker Star who refused him in favor of an Equestrian. After a series of accidents to the two lovers, the circus group turned on the juggler as a "Jinx" and in a frenzy of superstition the Ringmaster beat him to death. The Bearded Lady's hidden love for the juggler was revealed by her touching grief. Her mourning caused the others uneasiness, more fear-guilt, and a "Jinx" continued to follow the little circus! It was a powerful, moving work, full of meaning and true pathos. Even though it has a circus background, it is not a production for children and should not be handled childishly. This performance suffered from the youthful company's innocence of the emotional depths of tragedy and inevitably invited comparison with the performance of "Jinx" by the New York City Ballet a few years ago by more mature artists, especially Bea Tompkins' inimitable characterization of the Bearded Lady. This is a key role of great emotional importance to the inner force of the story and Fiona Feurstner was not up to it. In fact, few were capable except Conrad Ludlow as the juggler. He alone seemed to grasp the real emotional quality of his role and of the whole ballet. Mr. Ludlow has a good dramatic sense capable of even greater power. This, coupled with very capable dancing, suggests a brilliant future.

☞ "Masque of Beauty and the Shepherd," to music compiled from Gluck's opera, was the hit of the evening. In form it is a Masque, a kind of charades used by the aristocrats of old to entertain their monarch at court — and of course to have fun themselves. The young San Franciscans had a glorious time acting out the story of Paris and Helen. Beautifully costumed, excellently danced, they romped through the beauty contest, and when the proud Helen had the Golden Apple and Paris securely in hand, and Athena, Hera and Aphrodite were somewhat consoled, the lovers grandly sailed away in fluttering splendor on, according to the program note, "a hastily constructed vessel." We suspect that it was borrowed from the Music Hall but it was all fine fun! Conrad Ludlow as Paris and Nancy Johnson as Helen danced a Pas de Deux of spectacular beauty. The Masque was utterly delightful. ■

an informal interview with

ALEXANDRA DANILOVA



This is the 11th in a series of informal interviews with outstanding personalities from the "World of Dance". Alexandra Danilova was interviewed backstage at the Berkeley Community Theatre prior to her performance with her own company in "Great Moments of Ballet". Dancing Star's Northern California reporter talked with Madame Danilova as she limbered up for the evening's performance which was held November 2, 1954, in Berkeley, California.

(The Second of Two Parts)

- Q. Going back to Festival Ballet and your guest performance with them in 1955. Do you know what your role will be?**
- A.** I think it will be more or less the same repertoire as it was when I was with them two years ago. But I also want to do for them a ballet that I did for Ballet Russe de Monte Carlo. That will be my personal present for Pat. It will be "Paquita." I think that the English public will enjoy it very much. They don't have anything in this style, that's why I'd like to go there and set it for them.
- Q. Madame Danilova, especially for DANCING STAR'S student readers, I should like to ask a few questions which you have undoubtedly been asked many times, by many reporters, but which are always of interest to the ever increasing crop of up-and-coming dancers. First: in the past years there has been a growing tendency among balletomanes, as well as among writers on the general press, to classify any dancer who wears a tutu as a "ballerina". What, precisely, is the true meaning of "ballerina"?**
- A.** It would be as though you were to call every G.I. you see on the streets General. I think "ballerina" is more or less given to you by the public. We have very many young and capable dancers who dance leading parts — still, they have not arrived, for they have not yet matured. I think that when you really become a ballerina, it is because the critics and the public have acclaimed you.
- Q. As you are undoubtedly aware, in recent years ballet's popularity as a mass entertainment medium has increased extensively here in America. With this thought in mind, would**

you tell me what you feel has been the greatest contributing factor responsible for this popularity?

A. Well, I think that Ballet Russe which has pioneered ballet for for the past eighteen years, as well as the movies and television have helped greatly. Television especially has helped by bringing ballet to small towns. But then really, I should not say small towns. In our century we do not have any more small towns, what with our movies and television. Both of these mediums have brought us a wider public. Today, people are not so frightened to come and see the ballet and, what's more, they quite enjoy it.

Q. Have you found that the public's interest in ballet differs from city to city, and town to town?

A. Not at all. Very often I am so touched when travelling to far away towns, where the community dresses for your performance and where they offer you sandwiches and coffee. They are all so delighted and so thankful and so enthusiastic. I sometimes prefer the sandwiches and coffee to the champagne that I often sip in Europe.

Q. Which of our cities seems to hold the greatest interest in the ballet as an entertainment medium?

A. I think it's universal today. For instance, on this concert tour we have traveled to many little industrial towns that I had



Mme. Karenska, Job Sanders, Frederick Franklin and Alexandra Danilova at rehearsal of Job Sanders' 'L'Heure Bleu'. Mme. Karenska made the costume sketches for the company.

—Stephan

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never even heard of, but which are quite charming — and they all really do enjoy us. Sometimes they seem afraid to applaud, but you feel in the atmosphere how pleased they are. This in itself is a big reward to an artist.

Q. Speaking on the international scale, which countries rate the highest interest in ballet, Madame Danilova?

A. I think England, Paris, Russia and, of course, Germany, Vienna and Budapest hold the greatest interest. About a century ago, Italy was very much interested in the ballet, but in the past eighty years interest has declined; however, they are again becoming awakened. Practically every where you travel in Europe they have their opera house. By the way, I hope it will some day be like that here in America. I would like to see each city with an auditorium for opera, ballet and symphony. In many cities we do have symphonies, but now, I think it is time we had ballet, opera, and drama, as well. In that way, large companies and small could travel throughout the United States presenting these great arts.

Q. Madame Danilova, is it true that you are associated with a dance school in Texas?

A. Yes. In my spare time, when I have no engagements, I teach in Dallas. I must say, too, that there is wonderful material in Texas. You know the girls in Texas are supposed to be especially beautiful, and they really are. I have established a scholarship in the school I teach in. I wanted to establish this scholarship with Mr. Rosenfeld because he has helped Dallas so much, but he said "No, No, No, it must be in your name." So now I have a scholarship in my name, and each year a girl goes to New York to study. Many times, you know, girls who are very talented are generally very poor and are not able to study, but here in the school they have something to look forward to. They know that if they work real hard they may be chosen to go to New York City. I have at present two scholarship girls, one with the Ballet Russe de Monte Carlo, and the other I expect will get ahead, too.

Q. What is the technical name for this scholarship?

A. The Alexandra Danilova Scholarship, and it's in the Edith

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Jane School in Dallas, Texas.

Q. Which do you prefer most, Madame Danilova, performing or teaching?

A. I must say that I like both.

Q. Would you say that you like them equally well?

A. Yes. I like to teach young people. I like to give them what I know. I have been very fortunate for I have studied with some of the world's best teachers.

Q. What about studying, Madame Danilova. I have read articles by and about you in which you say that a true artist never stops studying; is that correct?

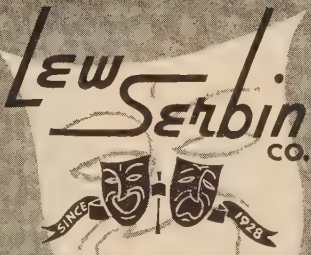
A. That's right. Even now, while talking with you you will notice that I am exercising.

Q. As both a performing artist and teacher, what would you say to a parent who asked you: "What advantage is there in giving my child dancing?"

A. I think that dancing is an international art. Wherever the dancer goes, Japan, Russia, Turkey, Germany, America, even though she doesn't speak a particular language, she always has her dancing. It's a sort of international language.

Q. And what have you to say to the graduate student who asks how she should go about getting into a ballet company?

A. She will have to have an audition. If she is good enough she will pass. That's what we all do. We start at the bottom.



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Lee and Cliff Isaak, all-around winners of the National Smooth Dancers Annual Dance Contest held in Hollywood, Calif. Winners are members of the Golden Gate Chapter of NSD.

(Editor's Note: Read Florence Kolos' informal interview with NSD champions Florence & Herman Scholtens in next month's Dancing Star.)



NOTICE!

Due to the demolition of our present location (Roseland Bldg.), the Jack Stanly School of Dance must vacate present quarters by Jan. 1, 1957. Watch Dance Magazine and Dancing Star for new address. Use present address for mail orders and correspondence until further notice.

Write now for descriptive list of mail order routines, records and manuscript music, including new routines featured at the 1956 summer session.

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NEW Bay Area Ballet Company Formed

The formation of a new ballet company officially known as Ballet Circle: The East Bay Civic Ballet, Inc., has been announced by the directors of the non-profit corporation, who expect to launch their season with a November 30th premiere in Berkeley, California.

Directors of the corporation are Jan Carpenter, former soloist with the Ballet Russe de Monte Carlo and the Agnes De Mille concert group; Kenneth J. Carpenter, Curator of Rare Books, University of California Library and Rupert C. Crittenden, East Bay attorney.

The Company has been active for the past six months. In May, 1956, it appeared in joint concert with the Young People's Symphony Orchestra at the Berkeley Community Theatre in a production of Saint-Saens' "The Carnival of the Animals" with choreography by Jan Carpenter. Louis M. Piccirillo narrated the Ogden Nash verse and the orchestra was under the direction of Jessica Marcelli. This production stimulated the interest of a group of culturally-minded citizens who volunteered their assistance in planning a long-range program for a civic ballet company, an idea on which Miss Carpenter had been working for several years. Among these citizens were Mr. and Mrs. Rupert C. Crittenden. Mr. Crittenden, well-known Oakland attorney, became legal advisor and co-director of the corporation while Mrs. Crittenden has been instrumental in organizing community support.

Believing that a civic ballet should be truly representative of its geographic origins and should not reflect the influence of a single studio or school, Miss Carpenter held open auditions for company membership in March, 1956. (See photo of audition panel). Approximately twenty appointments were made to the Company as a result of the audition.

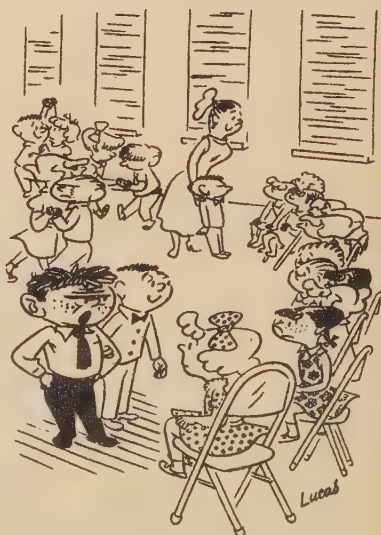
Memberships are open to all qualified dancers on an annual basis, with performances scheduled for November, March, May and July. In addition, the Company will make guest appearances in nearby localities during the season.

An important facet of the East Bay Civic Ballet's schedule is the importation of nationally recognized choreographic and performing talent. Michel Panaieff, well-known dancer and film choreographer, is preparing a new ballet, "Songs Without Words," for the November premiere. Panaieff and Anna

Cheselka will appear as guest artists on the Fall concert. Anatol Joukowsky is staging "Ballet School," originally produced at the Vienna Opera House but which will be seen for the first time in this country, as a Johann Strauss score. A choreographic debut will be made in the presentation of Jack Johannes' "Simple Symphony" to Benjamin Britten's music. For Johannes, a regular member of the Company, this will be premiere of his first major ballet work. "Swan Song," "Les Sylphides" and "The Carnival of the Animals" complete the initial repertoire. Following the November debut, additional commissions will be announced, including a new work by Eugene Loring.

The commissioning of new ballets and the maintenance of the Company are made possible from the proceeds of a public subscription campaign, which opened September 20th with a Sponsor's Tea at the home of Mrs. Rupert C. Crittenden. A membership in the civic ballet organization affords the contributor several opportunities not available to the general public. These include ticket preference, invitational performances and social functions sponsored by the Company.

Further information regarding performances, company membership and future activities may be obtained by writing to the East Bay Civic Ballet, Inc., 2409 Telegraph



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NEWS BRIEFS

★★ There's a new arrival at the Bill Cogan (Dancing Star's San Francisco photographer) home: William Thomas Cogan, Jr.

★★ The Peters Wright School of Dancing at 2695 Sacramento St., in San Francisco announces the beginning of a 16-weeks course which includes: Primitive Fundamentals, Afro-Cuban, Haitian, Belgian Congo Movements and Primitive Percussion Accompaniment. Starting date was Sept. 8th.

★★ The Dance Mart book store is the distributor for the Martin Sterney books: 'How to Mambo', 'How to Merengue', and 'How to Cha Cha' (reviewed in last month's Dancing Star). For a free catalogue on Dance Books write: Dance Mart, Box 315, Midtown Station, N.Y.C. 18, New York.

★★ The A & L Theatrical Fabric & Shoe Co. of Oakland are now offering a group 24 original costume sketches which sell for \$2. per set and include suggestions, yardage estimates, etc.

★★ Dame Ninette de Valois, Director of the Sadler's Wells Ballet, is on a lecture tour of some twenty-five U.S. cities. She will discuss the Company and Ballet in the Contemporary scene.

★★ The Dance Educators of America is holding its 2nd Annual Southeastern Regional Convention at the Columbia Hotel, Nov. 10-11 in Columbia, S.C. A complete NYC faculty has been engaged for this gala event. The DEA announces that if the organization receives ample requests from the West Coast they will duplicate the affair in the West.

★★ The Baker Dance Studios of Southern California recently opened a new studio in Westchester.

★★ The newly formed Mary Ellen Moylan Fan Club of Floral Park, N.Y. is

NEW CALIFONE LINE



The Califone Corporation commemorates its 10th Anniversary by announcing a new series of 1957 variable speed portable phonographs. Pictured above is the Cosmopolitan Model 14V-7, just one of many in the Califone line. (See advertisement on page 373.)

interested in increasing its membership. Those interested should write to: Miss Lenore Rampino, President, Mary Ellen Moylan Fan Club, 188 Cypress St., Floral Park, New York.

★★ Gladys Hight of the Chicago school which bears her name, has been chosen by George A. Kuyper of the Chicago Symphony Orchestra to stage the Ballets for the Nutcracker Suite. The Ballets will be seen at Orchestra Hall, Dec. 4 and 18, with the Chicago Symphony Orchestra. The dancers will be taken from Miss Hight's advanced teen-age classes.

★★ The Lillafrances Viles Studio of Dance Education in Hyde Park, Mass., presented 'Petit Carnival' at the Hyde Park High School prior to the closing of the summer holidays.

★★ Ray and Corinne Leslie of Canoga Park, Calif., have set their student-goal for this season at 1,000.

★★ The 14th Training School of the D. T.C. of Boston was held in conjunction with the organization's (Dance Teacher's Club of Boston) 33rd Annual Convention this past summer at the Hotel Bradford in Boston, Mass.

★ ★ Another increasingly popular Blankenship Ballroom Workshop will be held Oct. 28th at the Richmond Civic Center, in Richmond, Calif. Faculty includes: Imogene Woodruff, Ballroom Forum; Helen Stewart Cramer, Fundamental Rhythms Charley & Margaret Baker, The American Waltz; J.H. Vandapool, Philosophy of Teaching; Gladys Blankenship, Business Procedure; and Dorothy Honig, Western Swing.

★ ★ The Southern California Chapter of Cecchetti Council of America met at the Los Angeles Statler Hotel, Sept. 9th, and was rewarded with an almost perfect attendance for the election of officers for the coming year. Officers elected were: Chairman, Aleta Davis; Publicity Chairman, Corinne Leslie; Treasurer, Germaine Ballou; Recording Secretary, Lucille Kincaid; Corresponding Secretary, Beth Berg; Registrar, Elizabeth Baird and Librarian, Olga Fricker. Olga Fricker was appointed West Coast Representative and Mona Frances as West Coast Agent. Examinations will be held twice yearly.

★ ★ The National Council of Dance Teachers Organizations' Advisory Board held a meeting Aug. 12th at the home of Secretary Dorothea Duryea Ohl, to plan the next General Meeting to be held in Boston, Oct. 21st.

★ ★ The Dancers Corner in Grand Rapids, Mich., held a Fall Festival of Dancing, Oct. 14th. The faculty included: Thomas Armour, Gerald Cummins, John Plaza, and on the invitations was the following, in part: 'Requirements: Any teacher of dancing who operates his or her own school is cordially invited to attend as our guest at no charge and under no obligation. This includes the days work, complete set of notes and buffet luncheon. . . .'

★ ★ The Lester Horton Dancers staged their 7th Annual gala Bal Caribe at the Hollywood Palladium, Oct. 31st. Maya Angelou and Ray Baxter were guests on the floorshow, with the Horton dancers presenting their unique nightclub version of 'Miss Salome', to an original Bob Cooper jazz score. Charlie Barnet's or-

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chestra alternated with Eddie Cano's group to provide the music. Horton dancers included: James Truitte, Don Martin and Yvonne de Lavallade, with Misaye Kawasumi and Val Goodrich as guest artists.

★ ★ Danny Hocht opened a two-weeks dance engagement at the Balinese Room in Galveston, Texas on Oct. 4th. He is also scheduled to teach for the Texas Association Dec. 26, 27, 28. Danny writes that he recently acquired a distributorship for the Bogen all-speed portable phonographs. And speaking of portables—the Hochtors were also the recipients of a brand new Daniel Jr. a few weeks ago.



Berkeley, Calif: Above is pictured the Audition Panel for the East Bay Civic Ballet, Inc. Left to right: Janet Sassoon, formerly with the de Cuevas company, now with Gsovsky's Berlin Ballet; Joseph Biskind, dance and music critic for the San Francisco ARGONAUT; Jean Hart, formerly a member of the Royal Academy of Dancing, London, Eng., Jan Carpenter, formerly a soloist with Ballet Russe de Monte Carlo and now director of the East Bay Civic Ballet, Inc.; Grace Mann, formerly with the original Ballet Russe; and Roberta Meyer of the New York City Ballet Company.

—Ted Streshinsky



This Acrobatic Tumbling Group known as 'Stars of Tomorrow' has won 44 First Place Trophies to date. They hail from Redwood City, California.

—E.A.Koch

side chassés and twinkles before it was influenced by a natural dancer, doing something new and delightful, which the teachers adopted and eventually standardised. I wonder how many of my contemporaries remember Morgan, who danced his famous turns passing the feet, which are now the open turns of the slow foxtrot. The women teachers soon 'cottoned on' to the beauty of a heel turn for the lady and this is now a standard part of our technique.

Whiteman

Music. The most notable example of its influence occurred when Paul Whiteman's band arrived here from the U.S.A. in the 1920s. His quicker, hotter foxtrot music resulted in the quickstep, which was accepted and standardised by the profession.

The **Charleston** came from the U.S.A., brought by two dear English people, Bobbie Sielle and the late Annette Mills. What dancers they were! How they made people love it! Everywhere it was danced, even in bus queues and by Santos Casani on the top of a taxi! The original tune remains the favourite and the dance is still being taught and done.

Influence

A more recent example of overseas influence came with the second World War when the Americans brought us jitterbug and jive with 'hot' music. How we listened and looked! A little band of us going to Feldmans Club in Oxford Street, night after night. It was Josephine Bradley who analysed jive so cleverly and gave the teaching of it to the dancing world, for which she deserves the admiration and gratitude of all lovers of American swing.

Influence from countries, other than the U.S.A., is instanced by the popu-

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larity of Latin-and-American dancing which has now come into its own. Luckily dance records are available as without the authentic music no dance can be successfully interpreted. We dancers owe a great deal to Monsieur Pierre and Miss Doris Lavelle, who have always set their faces against any 'invention' in the rumba and samba and have taken great pains, constantly to visit Cuba and Brazil, to watch the authentic movements of these dances in their countries of origin, returning to us with clever, clear analyses of the figures danced.

One dance which has regrettably disappeared from our ballrooms, having been ousted by the quickstep, is the 'onestep'; but who knows, with the ever increasing appeal of 'paso doble' music we may one day have a universal Spanish onestep.

From the above I think my readers will agree that there is 'never a dull moment' for either teacher or pupil in the modern ballroom.



Newly elected officers of the American Society of Teachers of Dancing, Seated, President, Viola Austin; Standing left to right: Secretary, Keith Lovewell 2nd V.P., William H. Souder and Treasurer, Aline Baer.

—Howard B. Reid



New York: Principal figures in the newly formed Ballet Repertory Guild are shown discussing instructional syllabus drawn up by group's Syllabus Committee. Left to right: Arthur Mahoney, V.P.; Thalia Mara, President; Boris Romanoff, Chairman of Syllabus Committee; Hilda Butsova, Chairman, Examining Committee; Mila Gibbons, Princeton, Guild Sec., Lester Mallonee, Charlotte, Board Member; Julia Mildred Harper, Richmond, Board Member and Constance Reynolds, Scranton Board Member.

—Jack B. Mitchell.



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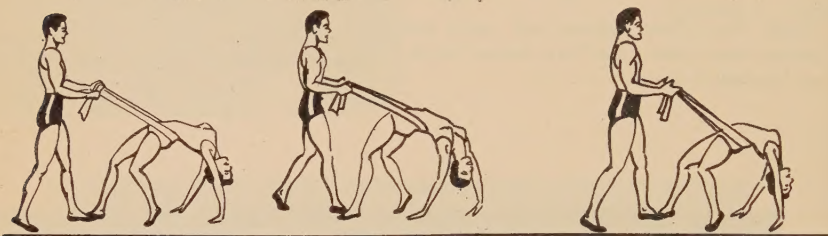
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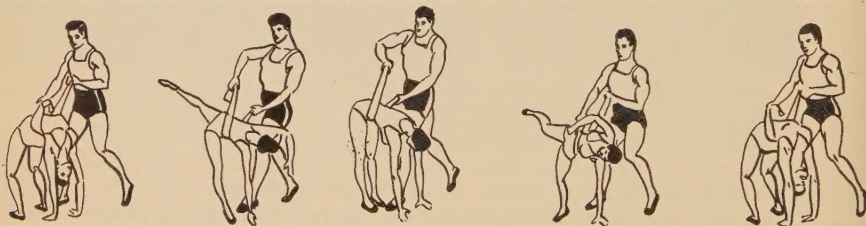
The Sash makes it possible for teachers to hold pupils on aerial tricks with one hand and spin them over in the air. By using two sashes, teacher and assistant can use it as an acrobatic belt, by twisting both ends tightly against pupil's body and holding the same as ropes on the belt.



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Lower pupil to the floor in a backbend with sash. Walk forward as pupil walks backward in a backbend position. Keep sash in small of back, holding pupil up firmly so as not to allow the arms to bend. Give as much support to the pupils as possible while they are learning the crab walk. If pupil is doing the crab walk forward, hold body up firmly with the sash and walk backward.

The sash will enable teacher to stand up straight at all times, and keep the back from tiring.



4. INSIDE OUT

Put sash around pupil and lower to floor in a backbend. Teacher stands on one side of pupil and pulls up on far end of sash to turn pupil over. Adjust sash and pull pupil over into a backbend again. Keep repeating until pupil has traveled across the mat.

This will make it very easy for teachers to hold pupils without bending over all the time and getting a tired, aching back.

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